

THE EAST ARCHITECT'S NEWSPAPER

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ON THE WATERFRONT

Now that Michael Marrella, who guided the massive waterfront plan, Vision 2020, into being last spring, has been bumped up to Director of Waterfront and Open Space Planning Division, he has miles and miles of shoreline to divvy up between two very different users—the public and industry. Charged with both implementing public access to the water for quality of life uses while also supporting a working waterfront, Marrella made his position clear: "We're not looking to relocate or displace industrial uses."

There is a considerable inaccessible stretch

with approximately 40 miles of shoreline devoted to maritime industry. Architects and artists are rising to the challenge to have it both ways by recommending creative appropriations of working waterfronts—including passive parks along the water that celebrate the gritty urban reality of power plants, substations, and shipping containers—that foster the public's embrace of an infrastructure aesthetic.

In an interview, Marrella pointed out the city's options. One is rezoning to give residential development [continued on page 10](#)

SAUDIS ASK CHICAGOANS TO DESIGN WORLD'S TALLEST



COURTESY AS + GG

KINGDOM COME?

While Frank Lloyd Wright's mile high skyscraper exists only on paper, Chicago architects Adrian Smith and Gordon Gill have been commissioned to design a kilometer high skyscraper in Jeddah, Saudi Arabia, which will be the world's tallest building. The Kingdom Tower aims to be a new landmark for the city, providing a focal point for its new waterfront district that [continued on page 9](#)

ENVIRONMENTAL ISSUE
ARCHITECTS ARE LOOKING AT MORE EXPLICITLY BIOLOGICAL METHODS FOR CREATING AND INTEGRATING INTO STRUCTURES. PLUS IN PRODUCTS: SMARTER BUILDING SYSTEMS.
SEE PAGES 12, 14–17

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SHORT PROJECT TIMELINES FORCE ARCHITECTS TO KEEP PACE

FAST FORWARD

In the final days of completing the Soto Building—the latest addition to the University of Southern California's Health Sciences Campus—in time for school this month, carpet had to be remade due to a milling flaw, drywall was being installed and then repaired as furniture was delivered, and a [continued on page 4](#)

MVVA'S NEW ATHLETIC FIELDS FOR PENN MERGE PUBLIC WITH PRIVATE



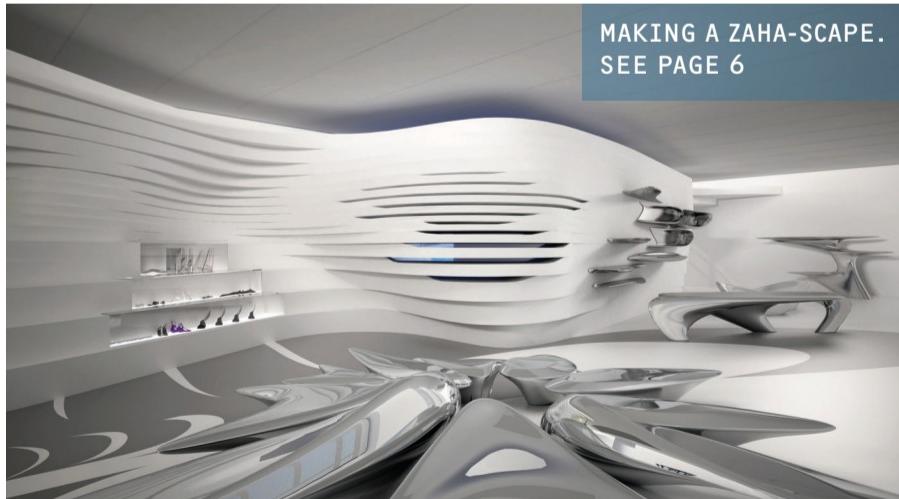
TOM STOELKER

TOWN, GOWN, AND PARK

Creating a park atop an abandoned railway presents some challenges, but try designing a 23-acre park between a fully functioning high-speed rail corridor, a commuter train line, a freeway, freight tracks, and two major

downtown arteries. "It was one those scrappy pieces of land," Michael Van Valkenburgh of Michael Van Valkenburgh Associates (MVVA) said of Penn Park's former self. The landscape architect was [continued on page 8](#)

MAKING A ZAHA-SCAPE.
SEE PAGE 6



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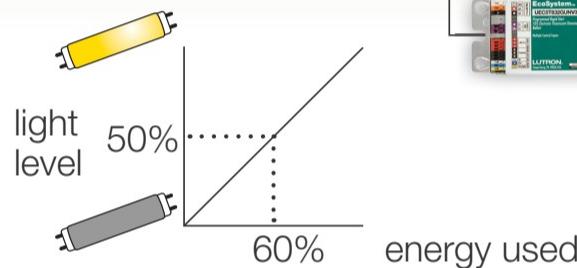
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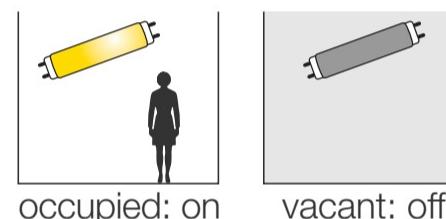
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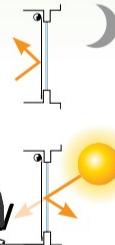
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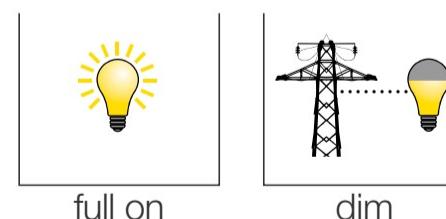
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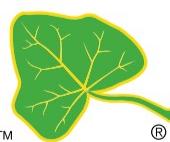
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THE STIMULUS BLUES

Obama's jobs speech was music to the ears, but for architects the music is still playing in another room.

Perhaps you sat up at the president's call for a "world class transportation system" competitive with China's, and salivated at the prospect of "modernizing" 35,000 schools (although Obama quickly established the modest scale of renovation at fixing roofs and caulking windows and "installing science labs"). Rebuilding schools still comes closer to design work than filling potholes. It was slightly dispiriting to hear Obama quickly—in the next breathe, actually—go from talk of re-establishing our status as an "economic superpower" through rebuilding to citing a trucking bridge in Ohio in need of a fix. (Sounds like the powerful U.S. Army Corps of Engineers lobby is still calling the shots.)

Obama did not once utter the word "infrastructure" in his speech although some tealeaf readers found implied support for the Infrastructure Bank that architects once thought was going to be the ticket to the kind of ambitious capital investments in which they long to participate—housing, courthouses, libraries, and multi-modal transportation hubs. Many more architects seemed resigned to the fact that the second stimulus, like the first, is going to pass architects by, because the work of making architecture—that's vertical construction in job-friendly speak—with all the advance prep work from site analysis to public review, takes too long at a time when the economy needs immediate help.

But could it also be that the president believes the American public is wary of Grand Projects, and therefore of capital-A architecture? Two New York projects could easily fuel that impression: One is "New York by Gehry."

The problem is not that Frank Gehry's shimmery supertower doesn't add some glamorous swag to the skyline: it most certainly does. The sorry part is the awful brick box that Gehry designed for the public school at the base. For the rental tower, he was working with \$875 million. Surely he could have insisted on spreading some of the joy to the public school. He had the chance to show the world that superstar though he be, he can still do the amazing with a small budget. As it happened, Swanke Hayden Connell did their best with \$65 million to fit out more than decent interiors for which they are getting zero credit. At the first day of school, it was Bloomberg and Gehry welcoming the kids. In other words, it was the usual architecture as marketing.

More worrisome still is the World Trade Center transit hub by Santiago Calatrava. If Obama never said infrastructure, he did say transportation, several times. Now under construction, most would agree that Calatrava's hub will be world class, some ten long years after breaking ground. But as far as stimulus, this winged white elephant is an egregious overproduction. And as soon as the political group hug—also known as the tenth anniversary of 9/11—is a few weeks behind us, someone is going to start wondering why this station serving 80,000 PATH commuters—originally budgeted for \$1.9 billion with expected completion by 2006—is now costing \$3.44 billion (the memorial and museum cost \$925 million). Charles Bagli of *The New York Times*—the first canary in the coal mine?—notes that Penn Station serves seven times as many people. There is a real danger of this project becoming a Red Letter A for architectural extravagance, and precisely the kind of fancy work that the country cannot afford. And that's a real pity because the disappointing Spruce Street School cereal box and the bloated transit-osaur do not represent the highly engaged and smart long-term planning that most architects we write about today are working towards. I wish Obama had had some words of encouragement for the important work they are already doing, stimulus or not. **JULIE V. IOVINE**

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COURTESY TEN ARQUITECTOS

Given its small size and restrained, elegant architecture and interiors, the new Hotel Americano is generating over-scaled buzz. The 60-room hotel is sheathed in a scrim of industrial steel mesh hung six feet out from the windows lending it some mystery. Behind it, sleeping areas are discreetly separated from party spaces in an ingenious way. Nightclubbers in the basement are whisked up to the rooftop public café and pool via a glass block elevator core on the exterior of the building, just behind the scrim. The elevator's gliding volume within an illuminated tube (plus the lighting from the rooms) animates the shimmering facade. Inside, Enrique Norten's no-nonsense architecture, and Arnaud Montigny's elegant interiors—with a black leather sofa, rope and steel side chairs, and a pair of gunmetal pendants like giant earrings in the lobby—are well tailored to each other. The dining room, with white marble topped tables and a pair of monumental chandeliers, overlooks a serene back garden. A floor that houses mechanical equipment buffers public lobby areas from private rooms above. Floor to ceiling windows in the rooms offer enviable city views looking north directly from the platform beds. For privacy, there's the mesh screen beyond. "We wanted to create a bit of distance from the hustle of the city," Norten said. "The scrim creates as an almost clear plane that gently filters the light." **ALAN G. BRAKE**

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TRUTH OR CONSEQUENCES

What goes up sometimes has to come down. It took some snark lobbed by Curbed for *Metropolis* magazine to rethink turning their Point of View website column over to a conspiracy theorist, **Daniel Barnum** in Houston, calling for an investigation into what really brought down the twin towers. In the editors' defense, we are familiar with architects—and not just the Truthers among them—spouting nonsense but the schadenfreude was more than usually intense as *Architect* magazine spread the word by Twitter. Poof! It was gone.

I DON'T KNOW HOW SHE DOES IT

Apparently architect **Amanda Levete**, who co-founded Future Systems with **Jan Kaplicky** and opened her own firm shortly after his death in 2009, encourages the staff of her west London office to drop their shoes at the door. Working barefoot in a converted warehouse is not for everyone, but Levete sees the light: "It's a great leveler, and it's relaxing: you can put your feet on the sofas."

RAISED EYEBROW DEPARTMENT

Rwanda has a nascent school of architecture and is inviting architects to join in the important work of helping this war-savaged land rebuild both structures and confidence. And so there was considerable head scratching when one prominent invitee and **dean of a prestigious architecture school** gave a lecture about his photography work, including hopes of photographing students in their homes. Also, just in case you are wondering where *The New York Times'* new architecture critic, **Michael Kimmelman**, was when all the media was chiming in with their views of the World Trade Center memorial plaza, we heard that his piece fell through because he is still unpacking after relocating from Berlin. Take your time, Mike, there'll be another big architecture story within the century.

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AECOM's Long Beach Court Building.

COURTESY AECOM

tenant by being first to the market may far outweigh the costs of change orders resulting from hasty decision-making.

"In all honesty, that might be the smartest thing you can do for the project," said Rob Jernigan, principal and managing director of Gensler Los Angeles, of the financial risk-mitigating strategies many private sector clients are using to hedge against market volatility. "The good news is that through BIM models we're getting more efficient, effective, and smarter about how to phase projects," he added.

As more public-sector clients enter partnerships with private-sector entities, the pace of government projects is changing, too. "These days we're doing more work on a public-private partnership basis, where time is money," said LA-based AECOM principal Paul Danna. "Once a contract is awarded, the sooner the project can be completed, the greater the financial benefits to the team."

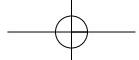
Many eyes are on the firm's Long Beach Court Building, the first civic building in the United States to be delivered through a public-private partnership. Under a performance-based infrastructure agreement, a consortium that includes AECOM will be responsible for financing, designing, building, operating, and maintaining the 500,000-square-foot building for 35 years. More common in Europe and Canada, the arrangement could hold promise for U.S. public buildings as well.

The courthouse began post-competition development in January, broke ground in May, and should be occupied by the fall of 2013. In this case, keeping a fast-paced construction schedule is in everyone's best interest, even the architects'. "There is a heightened concern, awareness of quality, and thoughtfulness about maintenance that comes to bear because our team will be responsible for this period of time," said Danna. "While it is adding pressure because of timing issues, the nature of the delivery method is in support of developing better-quality buildings for the long term." Architects will know for sure in almost no time. **JENNIFER K. GORSCHE**

EAVESDROP > ISADORA MULLION

Rwanda has a nascent school of architecture and is inviting architects to join in the important work of helping this war-savaged land rebuild both structures and confidence. And so there was considerable head scratching when one prominent invitee and **dean of a prestigious architecture school** gave a lecture about his photography work, including hopes of photographing students in their homes. Also, just in case you are wondering where *The New York Times'* new architecture critic, **Michael Kimmelman**, was when all the media was chiming in with their views of the World Trade Center memorial plaza, we heard that his piece fell through because he is still unpacking after relocating from Berlin. Take your time, Mike, there'll be another big architecture story within the century.

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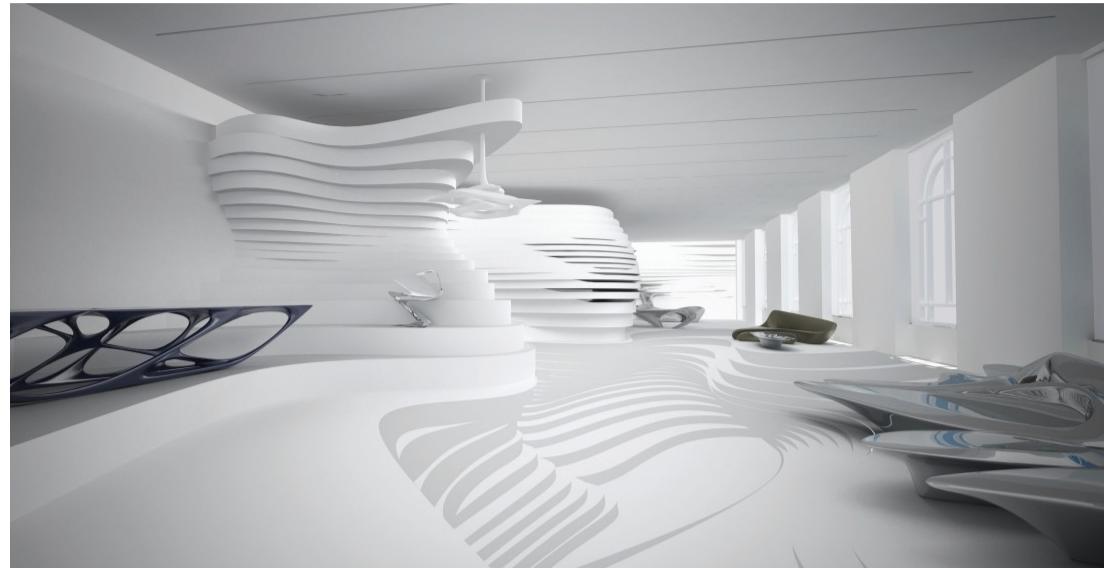


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FABRICATORS WRESTLE WITH REALIZING THE LANDSCAPE FOR A ZAHA HADID SHOW IN PHILLY

GROUND CONTROL

As the opening date loomed for *Zaha Hadid: Form in Motion*, a new show on the architect's product designs now at the Philadelphia Museum of Art, one Hadid design remained to be finished: the exhibit itself. For the 4,000-square-foot gallery, Hadid had envisioned an undulating, three-dimensional landscape whose riverbed-like contours

form plateaus and islands for the display of 20 objects from the museum's own design collection. For the exhibition design team, in-house designers working with Brooklyn-based Associated Fabrication, installing the elaborate design was a race to the finish.

Hadid's design for an undulating form ringing the room was translated

into expanded polystyrene (EPS), a lightweight but stiff foam that was cut to specifications, sealed with a hard polyurethane coating, then sanded and finished with white plaster to match the existing walls. The resulting effect is that of a continuous topography that appears to flow underfoot thanks to an optical illusion created by vinyl floor

graphics in shades of white and gray. Originally, the landscape was intended to stretch overhead as well. "But in the end, the ceiling became too complicated, with all the holes that would need to be cut out to accommodate things like sprinklers," said Jeffrey Sitton, an assistant installation designer at the museum.

Sitton and Associated Fabrication forged the Hadid-scape out of multiple pieces—some blocks as large as 15 by 8 by 6 feet—that were then finished by Associated in their studio, shipped to the museum, and fitted together on site, using wooden dowels for alignment. The design changed and evolved up until the last minute, not just because of budget restrictions but also because Hadid and her team continued to demand tweaks.

Jeffrey Taras, one of Associated's founders, said constant modifications were par for the course when working with architects not under the pressure of typical client deadlines. Taras and his partner William Mowat are themselves trained as architects—the two met while at Columbia. Their shared GSAAP experience, Taras says, allows them to better interpret and realize the designs of architects like Hadid and also roll with an evolving design process. "If you let architects go, they'll keep changing things forever," he added, noting that Associated

finally told Hadid's office that no more changes were allowed if they wanted the exhibit to open on time. Associated has collaborated with Hadid on two previous projects, a series of Formica sculptural chairs and a wall for a booth at Art Basel. Associated has also gained attention for their expertise with CNC-cut Corian, a material especially amenable to the dynamic forms architects want to create today through 3-D modeling.

Form in Motion, which opened on September 17 and runs through March, is the first U.S. show dedicated to the architect's design of furniture, decorative arts, jewelry and footwear, but videos showcasing Hadid's architectural design process will also be integrated in the space. The exhibit is the most recent in a series of design shows mounted by the museum under the aegis of Collab, a Philadelphia-based group supporting modern and contemporary design at the museum, and developed by curator Katherine Bloom Hiesinger. Hiesinger has worked on shows with Michael Graves, Maya Lin, Karim Rashid, and Frank Gehry, among others. "Gehry, for example, entrusted our team with the design, but some subjects want to design their own space," said Hiesinger, noting that, to date, Hadid may have exerted the most control over shaping the look of her exhibition. **MOLLY HEINTZ**

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Q&A > GARY HUSTWIT

CITY SEEKER

On September 20, *Urbanized*, the latest film by Gary Hustwit, premiered in New York City. Coming on the heels of his odes to typography (*Helvetica*, 2007) and product design (*Objectified*, 2009), Hustwit has now turned his lens on the design of cities. AN met up with the filmmaker to talk about how the key players in urban planning and design and make their ideas comprehensible to a wider public.

For *Urbanized* you use a strategy familiar from *Helvetica* and *Objectified*, namely telling a story through interviews and multiple voices. How would you describe your approach in *Urbanized*?

When we made *Helvetica* it was almost like we created another world for that film, in terms of the conversation and the visual style and the music. Ultimately, I liked that world and wanted to explore it a little more, which led to the other two films. They're all really explorations, and for me at least that's what links them. Basically, the subject matter for all three is design, the creativity behind design, and how design can be used for creative expression and as a problem-solving tool. *Urbanized* is a pretty simple film. We try to look objectively at whatever the issues are, but I think my films are really observational, especially this one.

Some of your case studies—Detroit, Beijing, Bogota, Phoenix—will be familiar to architects and designers. But others are less well-known, like the case of Stuttgart. How did you select what made the cut?

I spent about six months talking to and meeting people. I went to the Urban Age conference in Istanbul where I met Enrique

Penalosa [Mayor of Bogota, Colombia] and Ricky Burdett [Professor of Urban Studies at the London School of Economics]. As the interviews progressed, each one informed the next. Subjects would always say, "You should talk to so-and-so." But the Stuttgart story was a project I found through Twitter. It's a great example of how you can use social media not just as an outreach method to push out information but also for crowd-sourcing information. I think I tweeted something to the effect of "Do you know of any interesting DIY Urban Design projects in your city," and someone tweeted back: "It's not a DIY project but it's a DIY opposition to redevelopment of a train station." Two weeks later we were there shooting. We tried to get as much footage as we could, especially when 100,000 people came to protest as they cut down the first trees.

You note in the film that the political party in power at the time of the protest was ultimately voted out. What do you make of that?

Stuttgart is a cautionary tale. From a government and development perspective, the message is to get citizens truly involved early on. But sometimes these projects take so long that it's only when the bulldozers come in that people pay attention and say, "Why wasn't I told about this?" Well, you probably were told about it in some way, and probably there were ways for you to get involved. But people are busy and they're kind of oblivious to the changes that are happening around them in their city.

Unlike your previous films, for *Urbanized* you spoke to a lot of players outside

the design world, including politicians. Was it more challenging to connect with these people?

One challenge was that many of them have no idea who I am. None of them have seen *Helvetica* or *Objectified*. At least someone like Rem Koolhaas may have heard of the films, but the mayor of Rio De Janeiro hasn't. So it was a little more challenging in some cases. And some people would not talk to us, like Dave Bing, the mayor of Detroit. His handlers wouldn't let him talk. I think he probably feels he's under assault, and he doesn't want me coming in and trying to have a conversation with him versus him giving me the soundbite. But I tried to approach all the subjects in the same way. Politicians and people in power will generally revert to their bullet points no matter how you approach it. But if people are talking about something that they love, they automatically show that passion, and start to get more excited about it. That's what I like to capture on camera.

We hear some striking stats, for example, that 75 percent of the world will be living in cities by the year 2050. Do you hope to convey a sense of urgency?

Those are just the facts. My sense of urgency is really to get people to think about these things, be aware of them, and take the discussion of the issues outside of the profession. Hopefully there are some new things people discover when they watch the film, even if they do this for a living. But I think it's really important that these issues be more a part of public discourse and that, for me, is what a film can do—it can crystallize a lot of the thinking and the players, and hopefully create a window where people who are not in that profession can get the information and see how it applies to their lives. Choose to get involved or not get involved, but at least be aware. MH

IT'S ACADEMIC



Usually it's what is inside a school that counts. But at Manhattan's **Learning Spring School**, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect **Platt Byard Dovell White** wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered LEED for Schools-certified environment inside, and a new vision for learning in the heart of Gramercy.

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Architect: Platt Byard Dovell White Architects
Photo: Frederick Charles

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TOWN, GOWN, AND PARK continued from front page commissioned by the University of Pennsylvania to weave the public park together with private Ivy League athletic fields. Comprised of two turf fields, a tennis center, a multipurpose stadium for Penn athletes, plus two large, informal play fields for the public, Penn Park opened on September 17.

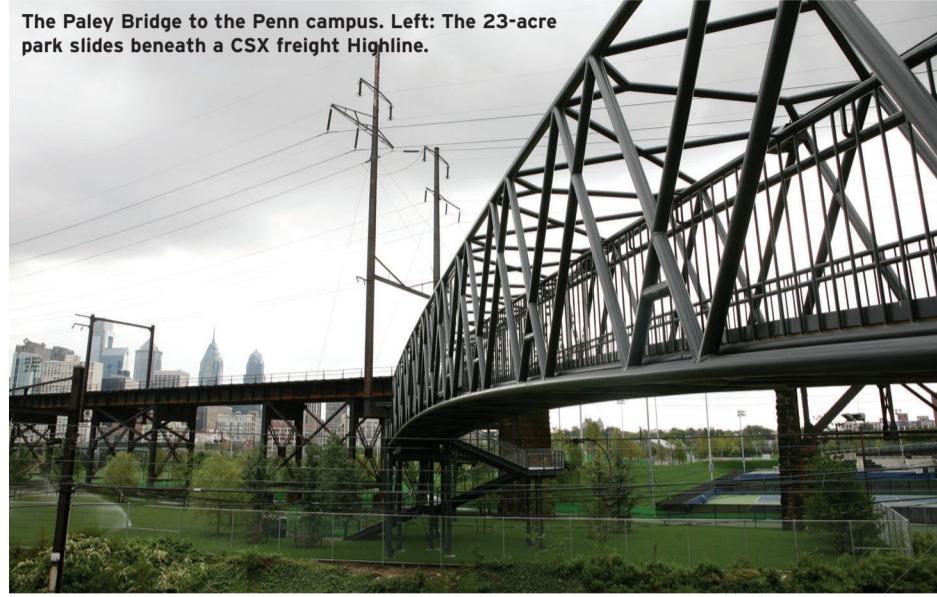
In spite of the challenging site, it took only 18 months to complete, though planning goes back decades. As expanding toward the residential sections of West Philadelphia was never an option, the university had its eye on the former parking lot owned by the Post Office since the 1980s. To obtain the parcel, Penn had to buy the WPA-era post office next to the Thirtieth Street Station. The university promptly flipped it, selling it to Brandywine Reality, who in turn leased it to another Federal Agency, the IRS. There were also

difficult negotiations with the various rail companies: easements had to be obtained from Amtrak, CSX, and SEPTA.

A mere baseball's throw from the Schuylkill River, the completed park provides unmatched skyline views—to say nothing of finally-realized links to downtown. "It's very much about the connections," said Anne Papageorge, Penn's vice president of facilities and real estate. "We needed to bridge these chasms and voids," she added. Papageorge knows a bit about bridging chasms, she came to Penn in 2006 from the Lower Manhattan Development Corporation where she was the design director of the 9/11 Memorial.

With the grade change between the park and the street level at thirty feet, and a directive from Penn president Amy Gutman to connect the downtown to the campus, Van Valkenburgh responded with large land formations that

The Paley Bridge to the Penn campus. Left: The 23-acre park slides beneath a CSX freight Highline.



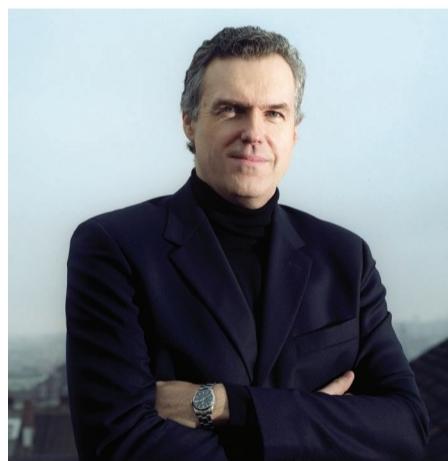
TOM STOELKER

swoop up toward two bridges (engineered by ARUP), one to the north near the city at Walnut Street and the other to the west leading to the campus at Smith Walk. The connections form a giant arc that gently flows down into the park and back up to street level. The public will have unfettered access to the park from street level at both bridges.

Of the \$46.5 million spent on the project, about \$12 million of it is under ground. The site sits on a flood plane composed of urban fill, a very soft material. Cisterns beneath the playing fields can hold up to 300,000 gallons of rainwater runoff. "Think of it as a sponge, whenever you put something on it with weight, it'll settle," said project manager Martin Roura. As a result, continuous bridges down to the park's grade would've been too heavy. The landforms allow each bridge to have just four or five points of contact. Nearly

3,200 pilings support the forms. The tightly patterned concrete columns are topped off with two-foot wide stone pillows that transfer the weight into the landforms. These are covered with about four feet of soil. "It's like a layer cake that gets soil as frosting," said Roura.

The campus is notable for its unrestricted access to more than a century of great American architecture from Frank Furness to Louis Kahn. With its fluid connection to the park, the contrast of Van Valkenburgh's unabashed embrace of hardcore infrastructure with the formalities of the Ivy League campus might strike some as an uneasy marriage. University architect David Hollenberg doesn't think so. "We don't have a set of design guidelines; we have a design attitude," he said. "It's liberating, but it's also terrifying. What ties it all-together is the open space, and that whole thing explodes at Penn Park." **TOM STOELKER**



COURTESY MAK

Q&A > CHRISTOPH THUN-HOHENSTEIN

MAK, THE DIRECTOR

Founded in 1864 as the Imperial and Royal Austrian Museum of Art and Industry, the MAK has matured into a happening place of international stature for art and architecture with hubs in Vienna and Los Angeles, where the MAK Center resides in the Schindler House. Earlier this year amidst considerable controversy, Peter Noever departed as director, and on September 1, Christoph Thun-

Hohenstein assumed the post. A former director of the Austrian Cultural Forum in New York (1999–2007) and director of *departure*, the city of Vienna's funding agency for creative industries including architecture, design, fashion, and the art market, Thun-Hohenstein sat down with Liane Lefebvre to talk about the traditions and the future for the influential institution.

The MAK is the second oldest Museum of Applied Art in the world after the Victoria and Albert Museum in London. How do you see your mission with regard to this tradition?

Well, although I greatly respect this tradition, my mission is clearly to steer the museum into the 21st century. We have about four sections: applied art—though I am not very clear what it is—design, architecture, contemporary art, and intercreativity, that is interdisciplinary ideas and projects involving those fields. To me it is important that the MAK does not become solely a design museum or a museum for the decorative arts. All these things belong together.

What do you make of Peter Noever's legacy?

I have inherited Peter Noever's by now famous exhibition showcase rooms that occupy the first and second floor of the main building of the MAK. He has done a really great job with this and we will keep these rooms intact for the time being.

My own emphasis will be on the huge special exhibition spaces that comprise a total of 3,000 square meters on two floors. We will be using them to present integrative exhibitions that work with the collections

in new ways to address key topics involving several disciplines.

What will be special about such integrative exhibitions?

I am a huge fan of the thematic shows on new developments and interfaces at MoMA, especially what they do in the design department. Paola Antonelli has mounted some exceptional shows, like Design and the Elastic Mind, and there is the new show that explores communication between people and things in our digital era. These are examples of highly relevant topics the MAK also has to address. For me it is important to mount shows that bring different fields together, and to explore how applied art, design, architecture, fashion, and art can contribute to positive change in terms, most particularly, of ecological responsibility and social innovation. A museum of applied art should actually set the standard for these activities.

What are your plans for the MAK Center in Los Angeles? Is it going to be business as usual?

The MAK Center in Los Angeles is a very important part of the MAK's international reputation. The United States is such a great generator of innovation and creativity that it is wonderful to have this link. The scholarship program in architecture and the visual arts is excellent and will certainly be continued, and some of the young architects and artists will be shown at the MAK in Vienna in the years to come. We will also showcase the most experimental Austrian architects in Los Angeles.

Any statement you would care to make about the architectural policy of the MAK?

It's too early to go into specifics. I have a long list of ideas. But the focus in general will be on positive change, or, to be more precise, on the contributions architecture (as well as design, applied art, and contemporary art) can make to positive ecological, social, and cultural change. This involves architecture to a great extent. Architects are instrumental in providing new impulses between different generations, in responding to ecological sensibility, and promoting cultural innovation. These positions are underexplored at the moment. They need to be enhanced. Another area that needs to be revived is the legacy of Adolf Loos. His continuing impact on the contemporary world merits a closer examination, and we are exploring these possibilities with eminent scholars here and in the States. And, of course, the continuing relevance of Josef Hoffmann. The opposition between Loos and Hoffmann about the status of ornamentation sparked one of the debates that still resounds today in the digital age.

The MAK has tended to feature starchitecture recently. Will you continue in this direction?

I am not interested in star architecture per se. I am interested in architects who have a clear vision for the future and are dedicated to positive change. Some of these are star architects, others are not. We will also present lesser-known architects. What is important is how architects deal constructively with the problems of our civilization.

LIANE LEFAIVRE IS CHAIR OF ARCHITECTURAL THEORY AT UNIVERSITY OF APPLIED ART IN VIENNA.



COURTESY LA VITTA CITA
director at the Maryland Department of Planning. "It lets local governments know where we stand on smart growth." While the document itself has no teeth, Maryland can impact development by withholding state funds from inappropriate projects, and considering the array of projects eligible for state funding, this could be bite enough.

Opponents to PlanMaryland cite excessive state government control of the planning process and potential loss of property rights. Frederick County Commissioner Billy Shreve told the *Baltimore Sun*, the governor is "basically saying, 'The county doesn't know how to run their business, and the state's going to show you how to do it.'"

A revised draft was issued in mid-September incorporating comments from the first review as well as input from over 3,000 residents and stakeholders gathered over the past three years. Despite the approval delay, Ratner said the department plans to submit PlanMaryland to Governor Martin O'Malley in late fall. The current delay leaves some non-plussed as the review period has already taken place. Ratner commented: "The longer you delay, the further behind you are." Other local governments have already endorsed PlanMaryland, including Baltimore County and Montgomery County near Washington, D.C., both proven smart growth leaders.

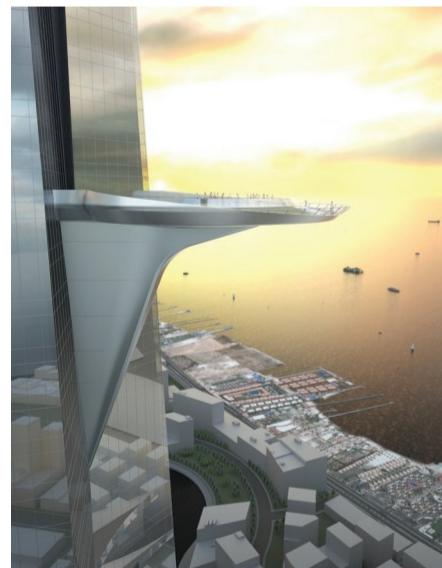
Besides saving money, the plan is also expected to reduce pollution by decreasing driving distances and to increase the quality of life of Maryland residents through walkable communities. "We want the counties to be partners in this," Ratner said. "The deck has been stacked in favor of sprawl for a long time." **BRANDEN KLAYKO**

MARYLAND'S ANSWER TO SMART GROWTH PENDS APPROVAL

STATE OF SPRAWL

With nearly one million new residents projected in the state by 2030, Maryland has drafted a plan to rein in the costs of rampant sprawl and promote smart growth principles, targeting development around existing infrastructure in cities and towns rather than on new land on the suburban fringe. Following a 120-day review that ended September 1, some county governments are pushing to delay final approval of the plan another 60 days, citing a need for further review.

The state's Department of Planning was authorized to create the strategic development plan in 1974, authorized but not executed. The state hopes PlanMaryland could save up to \$1.5 billion a year in infrastructure costs—schools, road construction and maintenance, utility work—that are exacerbated by sprawling low-density development. The document is not a mandate, however. "PlanMaryland lays out a process for working with local governments," said Andrew Ratner, communications



The SKYterrace is located below Kingdom Tower's penthouses.

pilgrimage route, so the developers expect it will appeal to wealthy buyers from across the Muslim world. "It's also a resort area. Half the year it feels like California," Smith said. Some of the penthouses may be up to six stories, which Smith believes could be of interest to very large families, not uncommon among Saudi Arabia's elite.

The Burj Khalifa, the current world's tallest title-holder, is a series of bundled tubes, which step down 27 times. The design, also by Smith during his tenure at SOM Chicago, helped mitigate the massive wind loads associated with super tall buildings. The Kingdom Tower, by contrast, will feature angled sides, which Smith believes will be even better at shedding wind loads. The building is Y-shaped in plan with a triangular core. Thornton Tomasetti is the project's engineering firm.

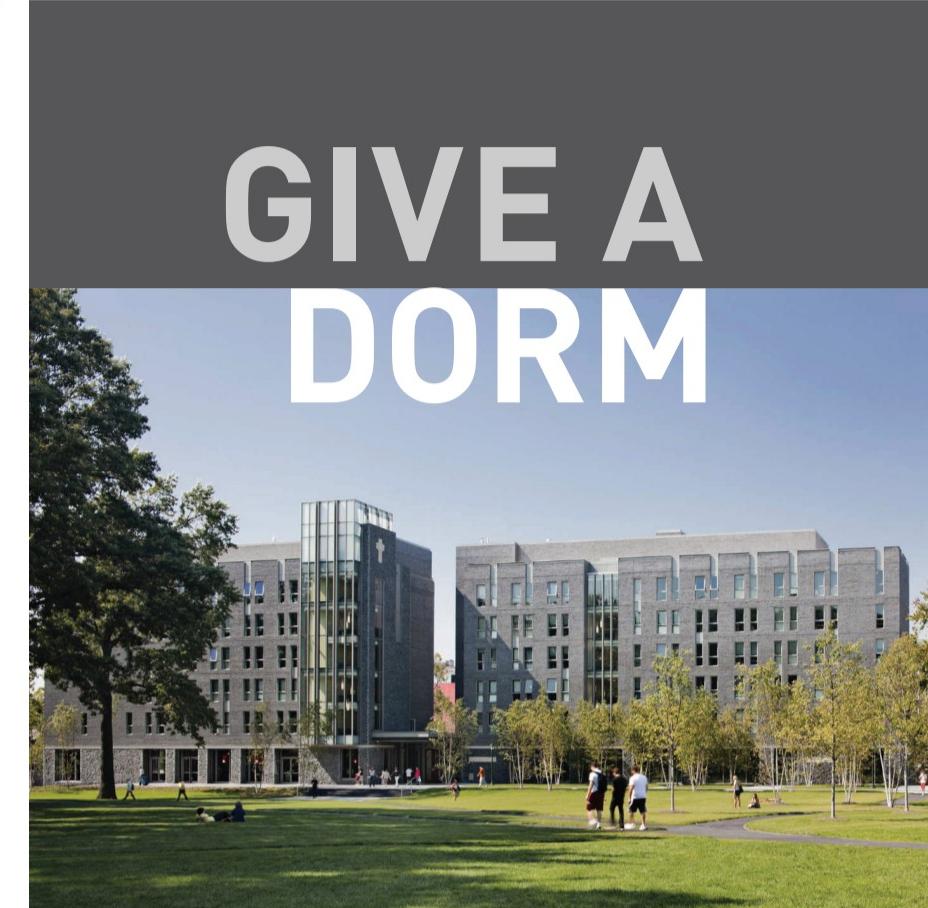
In addition to the tower, Smith and Gill are also designing an adjacent one million-square-foot shopping center and are planning the waterfront district that will include twelve other buildings. "With projects like this, you gain international attention. They give an identity to the city, and often become a symbol for the entire country," Smith said. The firm prevailed over SOM Chicago, KPF, Pickard Chilton, Pelli Clarke Pelli, and Foster and Partners to design the 5.7 million-square-foot tower. Prince Alwaleed Bin Talal Bin Abdulaziz Alsaoud, nephew of King Abdulla, and Jeddah Economic Company, are developing the project along with several other partners. **AGB**

KINGDOM COME? continued from front page
the firm also is master planning.

The math is tricky: The 1,000 meter building will rise with 163 occupied floors reaching about 650 meters, with an additional 100 meters set aside for a possible pendulum mass dampener (to prevent the building from swaying), and the remaining 250 meters will be all spire. Housing office space on 300,000 square feet of the lower floors, the tower continues with seven floors of hotel rooms, more than 100 floors of residential units, and two sky lobbies. The 125th and 126th floors will feature an observation deck, while the 157th floor will boast a projecting sky terrace for the "super penthouses" at the very top levels.

Jeddah serves as a gateway to the Mecca

area and is master planning.



Fordham University cares about the student experience, both in and out of the classroom. When it had architect **Sasaki Associates** undertake a master plan for the university's Rose Hill campus, it envisioned a **Student Life Facility** at its core. Now, newly completed Campbell and Salice & Conley residence halls form that hub of campus life, embodying the rich educational environment that cultivates intellectual curiosity. The design team knew that only a steel structural system could deliver the long-span, column-free spaces essential for the kind of community gatherings that enhance student life. They also knew that only with the speed characteristic of steel construction could the complex be ready for the fall semester without compromising quality. It is this caring on the part of the university that can shape a student's life long after dorm life ends.

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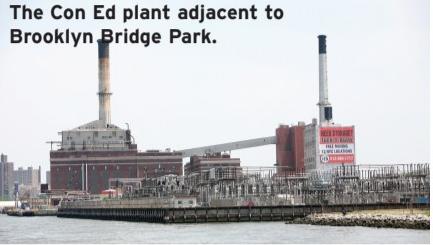
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 21, 2011



The Con Ed plant adjacent to Brooklyn Bridge Park.

walk that snakes out onto the East River in front of the Con Edison facility in Long Island City. The envisioned park also plays up the Ravenswood power generators run by Trans Canada. A key component calls for subtly lighting the facility at night.

Claire Weiss of WXY, also involved in the Noguchi show, has worked up a similar proposal for the New York City Economic Development Corporation at the proposed Sherman Creek Waterfront Esplanade near heavily industrialized sites in Northern Manhattan.

Over in Brooklyn, Con Edison and Brooklyn Bridge Park are close to finalizing a deal that will allow the park to acquire a five acre site next door to the plant. The park remains one of the best examples of industry and utilities playing well together, with manufacturing and industrial sites bracketing both ends. Brooklyn Bridge president Regina Myer told AN in an email that neighboring industrial uses deepen park visitors' understanding of the East River shoreline as a locus of commerce.

Chris Olert, the director of media relations at Con Edison allowed that the company might be open to ideas that don't negatively affect safety and security, but he remained cautious. "Everybody thinks they know how to use other people's property," he said. Access would always have to be decided on a case-by-case basis. When asked about the feasibility of boardwalks fronting their properties, he said, "Having a park is not an issue; we have facilities neighboring all manner of properties. Obviously there are bike paths and running paths that run past many our properties." It almost sounds easy. **TS**

ON THE WATERFRONT continued from

front page the prime waterfront and move manufacturing to the interior; the other is to encourage manufacturing and recreation to live side by side. The first is exemplified in Greenpoint where a two-mile stretch allows housing close to the water yet mostly relegates manufacturing to side streets. But on the north shore of Staten Island, in the South Bronx, and Sunset Park there are areas where zoning seeks to integrate industry with parkland so both access the water.

Artist George Trakas designed the Waterfront Nature Walk on Newtown Creek to feature and not hide the water filtration plant designed by James Polshek. There both employees and the public have a place to enjoy the creek with granite get-downs to the water and boulders inscribed with directions.

Trakas has a current commission in Long Island City from the Noguchi Museum and Socrates Park called *Civic Action: A Vision for Long Island City*. Several artists were asked to rethink the area's industrial waterfront for a show at the museum opening on October 13. "Artists can really make a difference," he said. "We're not proposing something; we're envisioning something."

Trakas' vision includes designing a board-

AT DEADLINE

GREENWAY GRUMBLING

As the East River Greenway slowly makes its way north (it's now up to 38th Street), positive reaction has been tempered by the tony tenants in the towers of Tudor City and on Sutton Place South. At public forums for the proposal, Tudor City neighbors and others stormed the meeting with concerns that a funding deal that involves swapping the western half of Robert Moses Park would allow the United Nations to build a 39-story tower blocking their river views, not to mention crimping their real estate values. Up at Sutton Place any greenway near the secluded street is far too close for comfort, but plans actually place it down below the buildings, running beside the FDR.

MEMORIAL FUNDING

After pulling in \$410 million in private donations, the National September 11 Memorial and Museum might get a boost from the federal government. Senator Daniel Inouye introduced legislation that would contribute \$20 million annually if the bill passes. The senator from Hawaii announced the legislation on September 12, the first day that the memorial was opened to the public. With a budget of \$60 million a year, the subsidy would make a significant dent but would not completely cover annual expenses.

MEMORIAL PROTECTED

Another 9/11 memorial received a modicum of attention as the tenth anniversary approached. This memorial, far more modest, but no less poignant, is across the street from the shuttered St. Vincent's Hospital. Dozens of ceramic tiles hand painted by local children and Villagers hang from a chain link fence that surrounds a triangular plot owned by the MTA. The makeshift memorial was created in the weeks following the tragedy. When Hurricane Irene approached, dozens of Villagers helped take the tiles down and dozens more returned to put them back up before the anniversary. The MTA, which plans to build a fan exhaust building on the site, will be incorporating some of the tiles into the design.

MEMORIAL FORGOTTEN

Parishioners from the St. Nicholas Church, the Greek Orthodox church destroyed in the attacks, observed the anniversary at a Brooklyn parish while their lawsuit against the Port Authority continues to work its way through the courts. At a World Trade Center press conference, the mayor brushed aside questions about the church, originally promised a place on the site, that has since fallen off the map. In an article posted on September 11, Mark Arey, of the Greek Orthodox Archdiocese of America, told RAI Novosti, a Russian news site, that they hope to see an "absolute solution" in the next 60 to 90 days.

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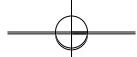
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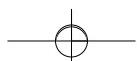


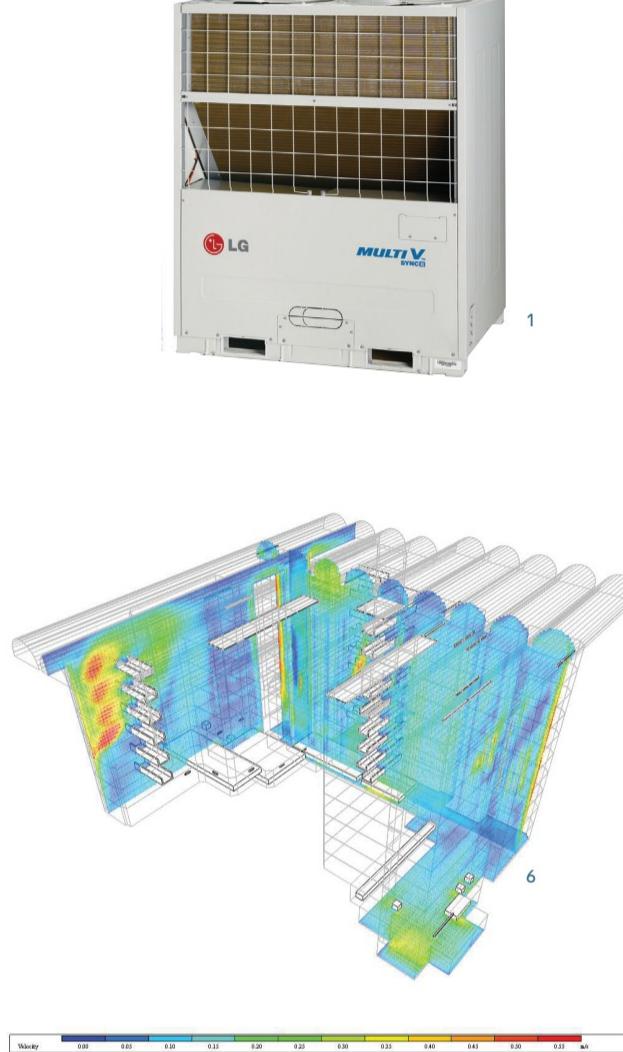
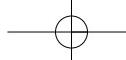
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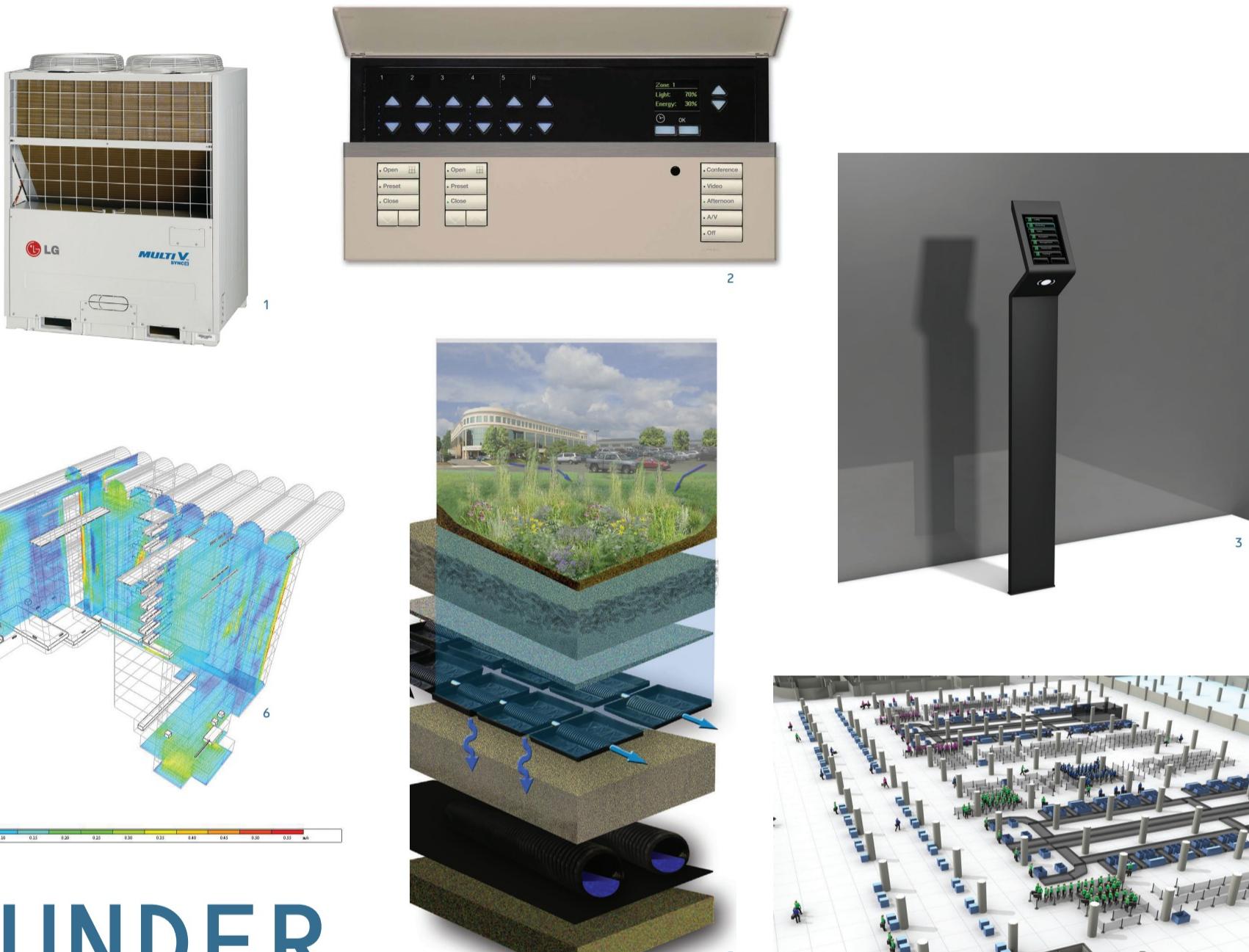




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Developed by design, planning, and engineering firm Arup, the MassMotion pedestrian and crowd analysis tool is now available to the public via software maker Oasys Limited. The software predicts the movement of up to hundreds of thousands of pedestrians, each with individual personalities and unique agendas based on detailed human behavior research. MassMotion can simulate a range of situations, including multi-floor, station, special event, and evacuation scenarios, ultimately saving time and money during the design and construction process. www.oasys-software.com

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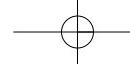
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COURTESY FERDINAND LUDWIG

GROWTH SPURT

ARCHITECTURE IS TAKING AN ACTIVE INTEREST IN LIFE SCIENCES THAT GOES WELL BEYOND BIOMIMICRY. WILLIAM MYERS DIGS IN.

As building technology races ahead, science propels it to help meet new and ever-changing standards. In the nineteenth and twentieth centuries, the breakneck tempo of progress was fueled largely by physics and chemistry, delivering a host of tools to the architect, from reinforced concrete and steel frame construction to PVC and low-emissivity glass. Today, it's biology, as promising technologies are emerging from nature and involve stepping beyond

mimicry to literally harnessing living organisms and systems to build ecologically. Le Corbusier's steel and glass "machine for living in" may soon give way to a "living machine" or, as Salvador Dalí wrote of the future of architecture in 1933, "It will be soft and hairy."

The increased urgency to lower the negative environmental impact of architecture is difficult to overstate. The life cycle of buildings is responsible for roughly half of CO₂ emissions worldwide,

a proportion that grows as urbanization intensifies, with the majority of the world living in cities since 2008. The resulting natural resource scarcity, pollution, and decreasing biodiversity threaten both social stability and long-term environmental health. In short, current practices pose tremendous risks for the future, and approaches once thought impractical or radical may illuminate the way forward.

The research among academics and practitioners

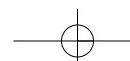
into biology-driven design is farther along than one would expect. And the issues raised are challenging and range far—from radically rethinking the time frame it requires to grow structure to acknowledging that architects and scientists do not even use the same language and may need to invent a new one to communicate.

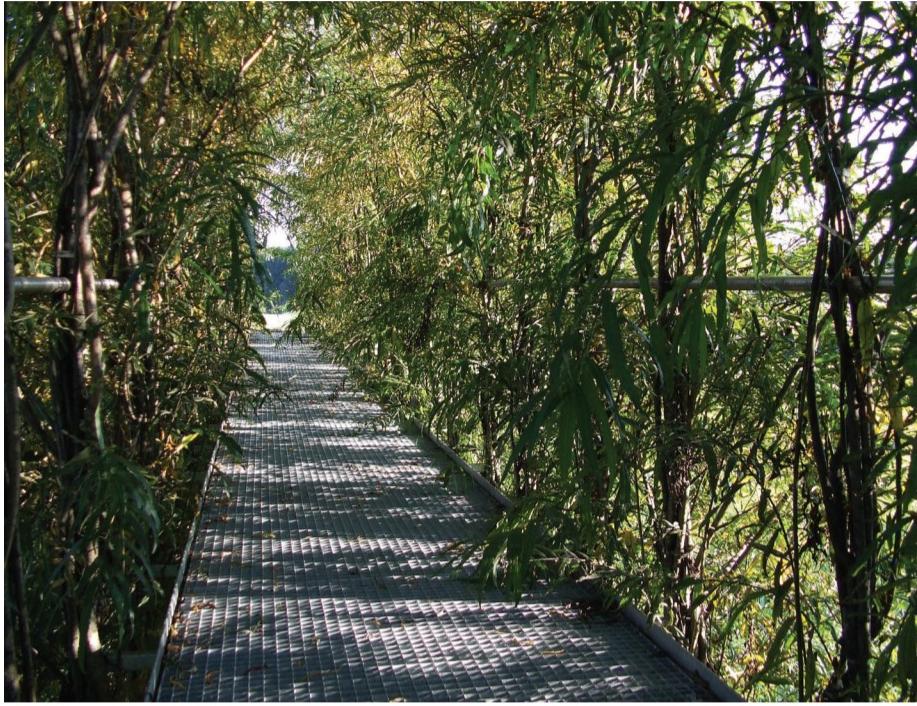
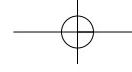
One recent project that creatively and presciently addresses these issues is the footbridge at Lake Constance near the University of

Stuttgart in Germany. This design incorporates engineering with living plants to integrate architecture with its immediate environment. The designers Ferdinand Ludwig, Oliver Storz and Hannes Schwertfeger call this approach Baubotanik, which they developed as part of their PhD research at the Institute of Modern Architektur und Design IGMA at the University of Stuttgart. The bridge blends research and application and takes a critical stance: by embracing what the archi-

tects call an "aesthetic of uncertainty" in its use of continually changing, living materials, Baubotanik is meant to undermine the implicit claims of traditional architecture to be stable, permanent, and self-sufficient.

Baubotanik utilizes trees as load-bearing systems and harnesses what the designers call their "constructive intelligence," as branches naturally strengthen in response to stress or increased loads. At the same time, the practice exposes





COURTESY FERDINAND LUDWIG

Opposite page: A footbridge at Lake Constance near Stuttgart, Germany, is supported by willow trees whose trunks and branches have been lashed together. **Above left:** The footbridge is made out of 80 bundled struts, each containing 12 or more plants each. These support a 22 meter, steel-grate walkway and handrail. **Above right:** Trees thicken around points where the handrail intersects them, adding strength. **Below:** The footbridge, still strong, in winter.

designers to the bio-dynamics and unpredictability of natural growth. Built on a low-lying wetland into which a classical support structure would sink, the footbridge is constructed from thickly planted willow, a tree with uniquely aggressive, strong and deep roots, known for piercing drain pipes ten or more feet underground. Robust like a tremendous weed, willows grow rapidly, can be readily bred from small cuttings and can be grown crosswise to form a stable meshwork.

The architects believe that this process, by forcing the builder to navigate the conflicts and lack of control inherent in the materials, creates a form of architecture characterized by serendipity, learning and risk (a fungal disease can kill several trees and destabilize a structure). The process also lengthens construction timeframes with plants needing to be almost a year old to be useful, and plants support limited weight. The tallest test structure is a slim tower 30 feet in height with a 90-square-foot footprint and requires 100 small trees.

Baubotanik yields two long-term environmental benefits: an incentive for the structure's owner to maintain healthy conditions for the trees, such as soil quality, and the creation of habitats for several species. In effect, structures built with trees can

work like coral reefs, providing footholds for small but rich ecosystems including birds and insects. Several Baubotanik test structures have been completed in Germany to date, and the technique, which involves a complex procedure of grafting and stressing trees to bend and strengthen them, is now a focus of study at the University of Stuttgart. The approach is also being considered by the non-profit LiloRann as a means to build green walls to halt desertification in North Gujarat, India.

A similar but potentially more far-reaching development is the creation of self-healing BioConcrete, which is essentially traditional concrete infused with specialized bacteria and nutrients. The material's "infection" is harmless to humans and has the effect of filling eventual cracks in the concrete through a natural process called bio-mineralization. The bacteria secrete limestone that effectively fills any fissure that appears from normal wear and tear. After proving the concept many times in the laboratory, Henk Jonkers of the University of Technology at Delft, the Netherlands, is now focused on testing to find precise conditions under which this new technology can be reliably and safely applied. Jonkers' objective is "to use bio-based materials and processes for civil

engineering practices in order to reduce environmental pressure, acknowledging that in nature no waste is produced as everything is continuously recycled."

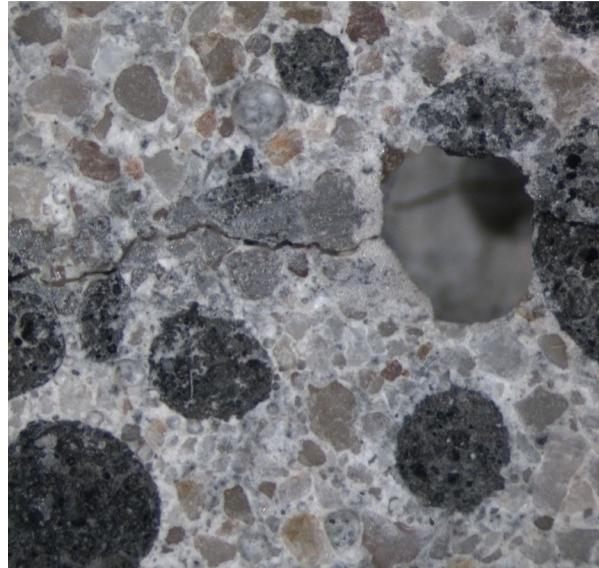
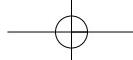
The positive impact of BioConcrete is potentially vast, as it can lengthen the lifespan of concrete while lowering the cost of its maintenance. In fact, a full five percent of human-made carbon emissions arise from

the energy-intensive process of making billions of tons of concrete every year, so any marginal improvement in its performance can yield far-reaching effects. If widely applied, BioConcrete may become the 21st century analog to re-enforced concrete, designed for better ecological performance in the long term by integrating a symbiotic and invisible living process into architecture.

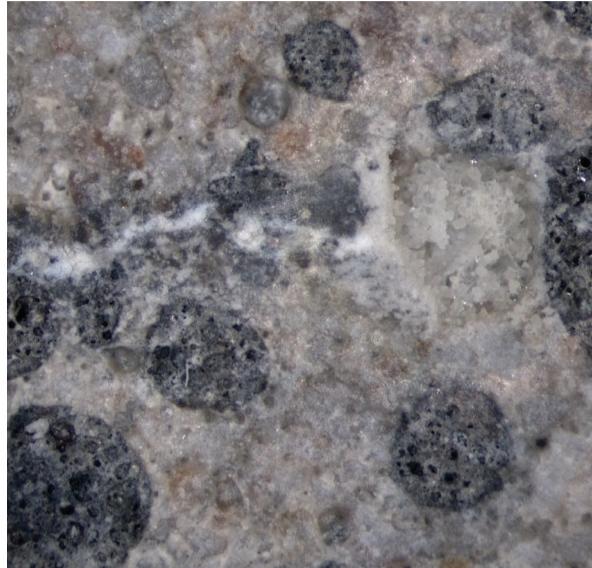
A third project that integrates living systems is HOK/Vanderweil's visionary Process Zero proposal, a retrofit solution for a hulking, 1960's era General Services Administration (GSA) building in downtown Los Angeles. The proposal won *Metropolis* magazine's Next Generation Design Competition in 2010, which called for a zero-footprint retrofit. The design reduces the structure's

overall energy demand by 84 percent while generating the remaining 16 percent on-site with natural algae and photovoltaic film. The principle strategy guiding HOK's team, led by Sean Quinn, was to consider the "building as a cell" interdependent with its environment. From this point of view the team aimed to choreograph natural systems with mechanical processes to





Above, left: Close-up view of BioConcrete showing a small hole and crack. **Above, right:** Bacteria have repaired both by secreting limestone, a process they perform naturally. **Below:** Spanish architect Alberto T. Estévez, who directs a research group on Genetic Architecture at the Universitat Internacional de Catalunya, imagines genetically-altered bioluminescent trees replacing streetlights in Barcelona.



COURTESY HENK JONKERS

"We explored the inherent abilities of algae to purify air and water, and then investigated the means to harness energy from it," explains Quinn. This is achieved through bioreactors that convert oils from algae into energy, a technology already in use on several university campuses. The system would cover 25,000 square feet of the building's envelope with a network of tubing, capturing sunlight and naturally absorbing CO₂ from the air. Coupled with this system, more than 60,000 square feet of photovoltaic film would cover parts of the roof and facade for both shading and energy collection.

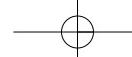
To develop this unique bio-integrated solution, Quinn and his team consulted with biologist Thomas Nassif to understand the potential of growing algae as they envisioned, and architecture and engineering professor Sooleyon Cho to calculate potential energy generation.

Quinn notes: "These interactions might have been unusual a few years ago, but it's more common now and absolutely essential to engage outside experts to develop environmental solutions. Their role, as it expands in the coming years, will be invaluable."

To facilitate cross-pollination among disciplines, the Synthetic Aesthetics project was launched this year by the University of Edinburgh and Stanford University with funding from the National Science Foundation. It formed six scientist-designer teams from around the world to "help with the work of designing, understanding and building the living world." Each team is developing a research goal based on shared interests and points of connection between issues in participants' respective fields. In one example, the architect and Columbia University professor David Benjamin and postdoctoral researcher Fernan Federici



COURTESY ALBERTO ESTÉVEZ, UNIVERSITAT INTERNACIONAL DE CATALUNYA

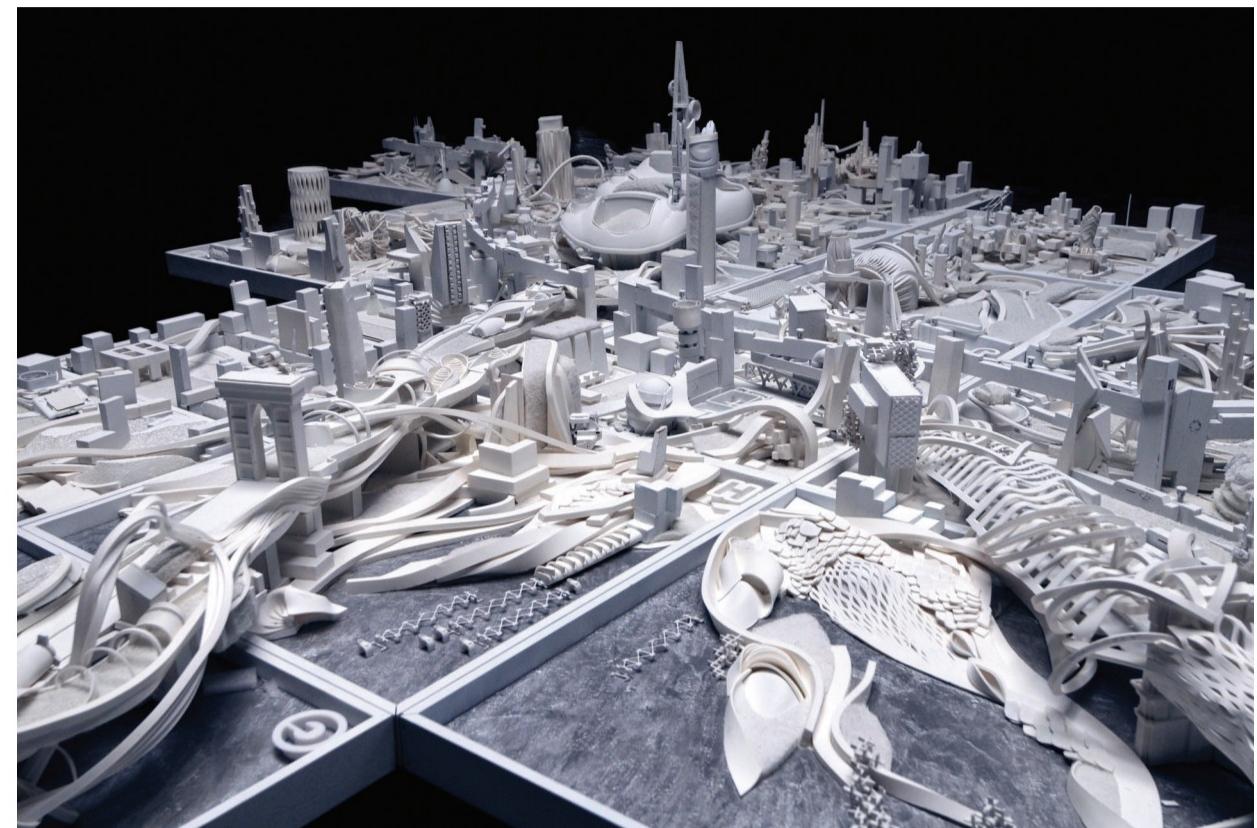


from the University of Cambridge are exploring how to use biological systems as design tools that might augment or replace conventional methods. Specifically, they are investigating ways to fabricate synthetic composites by creating novel morphogenetic mechanisms in bacteria and plants, a process that contrasts with digital fabrication and CNC machines with fixed and predetermined physical outputs. The *Synthetic Aesthetics* project takes the position that synthetic biology will inevitably be critically important to numerous disciplines—from art to urban planning, and that cooperation among fields of study at this early stage is essential to enable the very best inclusive and responsive technology development.

Pioneering in this new space is the Brooklyn-based One Lab, recently launched by New York University professor and urban planner Mitchell Joachim. The two-week program offers instruction to students, architects, biologists, urbanists, and artists interested in collaborating across disciplines. Activities focus on harnessing living matter for design and range from instruction in synthetic biology and the basics of genetic engineering, to computation and parametric design. The program's goal is to encourage, cultivate, and achieve synergies that would otherwise be missed

because practitioners and educators are often siloed in their particular areas of expertise. Joachim's firm Terreform1 recently won a Victor Papanek Social Design Award sponsored by the Museum of Arts and Design and the University of Applied Arts in Vienna for their Urbaneering Brooklyn proposal, which imagines Downtown Brooklyn 100 years in the future as an integrated organism.

Taken together, these design experiments and collaborations anticipate exciting developments in architectural education, such as integrating curricula with basic biology courses and lab work. The new crop of architects may need to know their way around a microscope if they mean to create next generation of responsive building materials or to find optimal methods for integrating built and natural environments. And they'll need to adopt a new aesthetic outlook by relinquishing the control traditionally so fundamental to the practice and by integrating the uncertainty of biology. Such change won't be easy: research has shown that scientists and designers encounter obstacles reconciling differences in methodology, expectations of timeframe, and even language. Yet, the life sciences offer a link to those natural processes operating with astoundingly efficient economies of energy and



COURTESY TERREFORM1

materials—all powered by the sun. In the age of climate crisis and with increasing demands on building performance, collaborations that learn from and harness the living world will multiply, and may even remake the world a little more like Dalí imagined it.

WILLIAM MYERS TEACHES AND WRITES ABOUT THE HISTORY OF DESIGN AND ARCHITECTURE. HIS UPCOMING BOOK *BIO-DESIGN* WILL BE PUBLISHED BY THAMES & HUDSON IN 2012.

Above: In the award-winning project, Urbaneering Brooklyn, Terreform1 reimagines the city as a network of ecologically active pathways, providing and recycling all vital resources to support the population. **Below:** HOK and Vanderweil's Process Zero project, now underway, is retrofitting a GSA building in Los Angeles with natural algae and photovoltaic film to reduce energy consumption and self-generate all required power.



COURTESY HOK/VANDERWEIL

THE ARCHITECT'S NEWSPAPER SEPTEMBER 21, 2011

SEPTEMBER/OCTOBER 2011

SEPTEMBER

WEDNESDAY 21
LECTURES
Jeremiah Eck
FAIA: Siting Your Home Naturally
6:00 p.m.
290 Congress St., Boston, MA
www.architects.org

Michael Sailstorfer
The Limits of an Object
6:30 p.m.
Parsons The New School for Design
66 Fifth Ave.
www.newschool.edu

Savinee Buranasilapin and Tom Dannecker
Who Needs Content?
6:30 p.m.
Wood Auditorium Columbia University
1172 Amsterdam Ave.
www.arch.columbia.edu

Joel Sternfeld
Rail Yards Talks: What the High Line Meant and Means to Me
7:00 p.m.
High Line at 14th St.
www.thehighline.org

SYMPORIUM
Thomas Mellins Colonial Chic: American Style Furniture Design
6:30 p.m.
The Museum of New York
1220 Fifth Ave.
www.mcny.org

THURSDAY 22
LECTURES
Moshen Mostafavi
Pedagogy of Practice
6:30 p.m.
Bernard and Anne Spitzer School of Architecture
141 Convent Ave.
(at W 135th St.)
www.ccny.cuny.edu/ssa/

Gregg Pasquarelli, SHoP Architects, Philip Nobel, Architecture Critic
Conversations in Context
5:30 p.m.
The Philip Johnson Glass House
199 Elm St.
New Canaan, CT
www.philipjohnsonglasshouse.org

EVENT

stillspotting ()nyc manhattan
The Guggenheim
September 22–25
Castle Clinton Monument
17 Battery Pl.
www.guggenheim.org

FRIDAY 23
EXHIBITION OPENING

Manifesto 06: Finding the Formless
6:30 p.m.

Storefront for Architecture and Design
97 Kenmare St.
www.storefrontnews.org

EVENT

Ezra Jack Keats: Librarian Workshop
The Jewish Museum
10:00 a.m.
1109 Fifth Ave.
www.thejewishmuseum.org

SATURDAY 24
LECTURE

Kaira Cabañas on Blinky Palermo
2:00 p.m.
Dia: Beacon
3 Beekman St.
Beacon, NY
www.diaart.org

EVENT

coLab Hybrid Prototypes Workshop
10:00 a.m.
Gansevoort Studio
69 Gansevoort St.
modelab.nu

MONDAY 26

SYMPORIUM
Merritt Bucholz and Karen McEvoy; Niall McCullough; and Shih-Fu Peng
Irish Architecture Now
6:30 p.m.
The Great Hall Cooper Union
7 East 7th St.
archleague.org

EVENT

Where is New York? Institutions and Immigration in Corona Queens
6:30 p.m.
Wood Auditorium Columbia University
1172 Amsterdam Ave.
www.arch.columbia.edu

TUESDAY 27

LECTURES
Susan Yelavich
Global Issues in Design and Visuality in the 21st Century: Culture - Unmapping
6:30 p.m.

Parsons The New School for Design
66 Fifth Ave.
www.newschool.edu

EVENT

Greg Lindsay
Aerotropolis: The Way We'll Live Next
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

EVENT

Rick Darke
The High Line's Wild Gardens: Past, Present, and Future
7:00 p.m.
High Line at 14th St.
www.thehighline.org

EXHIBITION OPENING

Kevin Roche: Architecture as Environment
Museum of the City of New York
1220 Fifth Ave.
www.mcny.org

EVENTS

Competition Launch Party
The Harlem Edge – Cultivation Connections
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

ANDREW ALPERN

Book Talk: Holdouts! The Buildings That Got In The Way
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

THURSDAY 29

EXHIBITION OPENING
U-N-F-O-L-D
Parsons The New School for Design
6:30 p.m.
66 Fifth Ave.
www.newschool.edu

EVENT

First Annual Student Design Showcase
Boston Society of Architects/AIA
6:00 p.m.
290 Congress St., Boston, MA
www.architects.org

OCTOBER

SATURDAY 1
EXHIBITION OPENING
Building Connections 2011
3:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

WITH THE KIDS

FamilyDay@theCenter – Archtober!
10:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SUNDAY 2

EVENT
Fall 2011 ARE Boot Camp: Site Planning & Design
10:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

MONDAY 3

SYMPOSIA
Sustainability By Design
Meeting the 2030 Challenge in New York City
1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

HUBERT TONKA,

Isabelle Auricoste, Sylvre Lotringer, et al.
When is Utopia?
6:30 p.m.
Wood Auditorium Columbia University
1172 Amsterdam Ave.
www.arch.columbia.edu

TUESDAY 4

LECTURE
Julie Mehretu Transdisciplinary Seminar on Afrofuturism
6:00 p.m.
Parsons The New School for Design
6:30 p.m.
66 Fifth Ave.
www.newschool.edu

EVENTS

High Line Gardeners Walking Tour with High Line Gardeners
1:00 p.m.
Highline at 14th St.
www.thehighline.org



590BC AND STUDIO L'IMAGE

RECHARGING COMMUNITIES

desigNYC
GD Cucine
227 West 17th St.
Through October 1

DesignNYC, an organization connecting New York designers with nonprofits, community groups, and city agencies, presents its current cycle of projects under the banner, "Recharging Communities." In designNYC's second annual exhibition, eight teams showcase their in-progress collaborations including among others: Educating Tomorrow, which uses communications design to establish an online forum on sustainability issues for NYC educators; the Greenhouse Project, which creates an urban farm in an unused lot in East New York; Nostrand Park, on the development of an engaging urban corridor in Crown Heights; and PortSide New York (above), a project enhancing a boathouse and community center in Red Hook.



COURTESY SFAA

SACRED SPACES IN PROFANE BUILDINGS

Storefront for Art and Architecture
560 Broadway
Through November 5

How do we practice our religions, beliefs, or spiritual ideas in New York City outside of established churches, synagogues, and mosques? In the newest exhibit at the Storefront for Art and Architecture, architect and researcher Matilde Cassani explores how we celebrate and observe our beliefs in unconventional spaces: converted shops into prayer spaces, apartments turned into churches, and sidewalks into chapels. Cassani invited New York residents to submit photographs and descriptions of local places of worship to create an online archive, with highlights selected for the Center's exhibition, such as the photograph of the Soho Synagogue converted from a Gucci store above, by John Hall.

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TRESPA®



Collage illustrating the 1968 essay "Architecture as a Theoretical Problem."

the pioneering publication *Utopie*, a highly eclectic mixed media platform that some two decades earlier experimented with hypertext, graphic illustrations, and overlaid scribbling.

Assembled together into one comprehensive volume edited by Craig Buckley and Jean Louis Violeau and translated by Jean-Marie Clarke, *Utopie: Texts and Projects, 1967–1978* packs a lot of intellectual ammunition. With the likes of Antoine Stinco, Hubert Tonka, Jean Aubert, Jean Baudrillard, Henri Lefebvre and Isabelle Auricoste reflecting on art, media, obsolescence, urban culture and the ins and outs of utopia, there is no shortage of incredibly astute and insightful reflections on contemporary culture, urban, architectural, or otherwise. Perhaps most unexpected is how the succession of reprints can be read as formulas for political contestation, as relevant to these post-9/11 times as they must have been during the Cold War era when they were written.

Specifically, *Utopie* took shape during the peak years around the French cultural revolution, bringing together one of the most intriguing collectives to emerge during this turbulent post-war decade. But this is not simply another visitation on the sixties that renders one nostalgic and therefore hopelessly removed from the subject. Rather *Utopie* can be seen as a useful manual, something in the manner of the *Whole Earth Catalogue*, but instead of herbal remedies for the garden or instruc-

tions on how to build geodesic domes, you would find game tactics on how to subvert the dominant class or run a workshop on consumption and pop culture.

Anything or anyone could end up their target: *Utopie* published brilliantly perceptive and deeply empowering critiques that dared to take on both the conservative and the Left wing establishments using some very common everyday concepts, including graphic comics, hypertext in the margins, reproductions of articles and advertisements taken from odd sources, as well as piercing analyses and loads of dry humor. There are numerous examples where dazzling displays of graphic images are wittily put to use to undermine the main point presented in the central text, calling into question the fundamental intentions of the authors. Ultimately, *Utopie* played on one's basic judgment, questioning one's intuitive trust in the printed page.

As such, *Utopie* conjures up a kind of unique textural-graphical "improv," extemporizing in the margins, playing with blank pages and comic spreads, ultimately developing their *colonne critique* into a staple editorial device that evolved up until 1971. The magazine persisted for another seven years, but the initially fervent hypertextual energy gave way to more subtle, less graphic and clearly less architecturally inspired perspectives.

The first issue of *Utopie* presented black rectangular frames stamped on blank paper suggesting an unusual editorial frankness, an anti-dogmatic position atypical of the mainstream Marxist press. Craig Buckley in his introductory text explains the early pamphlets as a combination between Pop and Marxism, with plenty of collaged

images from major publication sources, as well as photos taken from random parts of the city, buildings as well as close-up architectural details. According to Buckley, "The emphasis upon construction stresses the formation of theory rather than the application of doctrine, it mirrors *Utopie's* own desire to place themselves in a provisional, blank spot within the era's intensely factional *gauchiste* politics, it evokes the disparate materiality of an intellectual project assembled from the contrasts between fashion advertisements and sociology, police bulletins, and works of philosophy, but it also speaks to the recurrence of architecture, both metaphoric and literal with the group's writings."

Utopie did pay close attention to the key trends in design, art, and architecture: references included Archigram, *Architecture Principe*, Cedric Price, Hans Hollein and Kisho Kurokawa, among others. But according to Buckley, *Utopie*, unlike *Architecture Principe*, remained open to a much broader vision on society then would otherwise be considered in the narrower domain of architecture. The city would therefore remain *Utopie's* most fertile cultural platform.

And there is no question that the editors of *Utopie*, wanted for their principle goal to expose the failings of the modernist project, to demonstrate the inconsistencies and ambiguities that kept society inchoate and hopelessly alienated.

One of the main lessons to be learned from reading *Utopie* is that looking straight at the problem gets you nowhere. You need to look at the margins.

PETER LANG IS AN ASSOCIATE PROFESSOR OF ARCHITECTURE AT THE UNIVERSITY OF TEXAS A&M.

A RAD READER

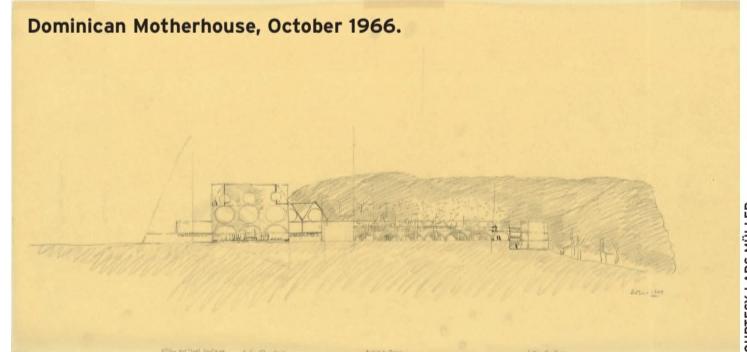
Utopie: Texts and Projects, 1967–1978
Edited by Craig Buckley and Jean-Louis Violeau
MIT Press, \$24.95

When Rem Koolhaas and Bruce Mau brought out *S,M,L,XL* in 1995, one of the more subtle aspects of this megalithic project was the book's marginalia, where counter currents and trivia were interspersed with OMA's stampede of images and full blown texts. Among the many critically inspired sources Koolhaas was channeling for his opus was

WITH HAND AND HEART

Louis Kahn: On The Thoughtful Making of Spaces
The Dominican Motherhouse and a Modern Culture of Space
Michael Merrill
Lars Müller Publishers, \$55.00

Louis Kahn: Drawing To Find Out
The Dominican Motherhouse and the Patient Search for Architecture
Michael Merrill
Lars Müller Publishers, \$90.00



the architect perceives through an unquestionably romantic sensibility.

The endless succession of site plans, floor plans, sections, elevations, construction details and perspectives in *Louis Kahn: Drawing To Find Out* illuminate not only Kahn's spatial agenda during various stages of the design process, but also indicate an intimate understanding of the predominantly religious program, its general and specific circulatory requirements, logical adjacencies, and its appropriate materiality. As the Dominican

Motherhouse was unrealized, this collection of sketches also challenges the relevance of a completed or built work of architecture's ultimate value when weighed against an unfinished project of this conceptual magnitude made consubstantial by yellow trace alone. In this case, it seems there may be more to learn from that which does not exist than from a definitive statement in built form, which remains static and to a degree limited in terms of its ability to inspire further provocation.

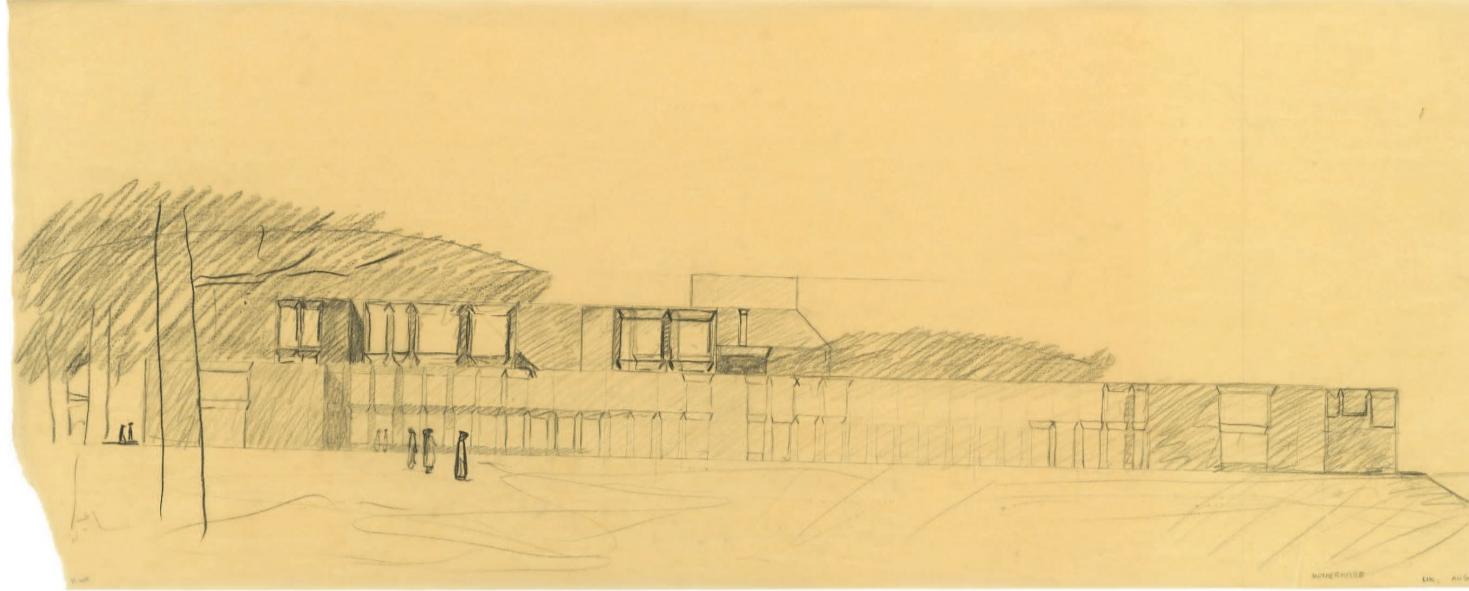
To comprehend the significance

of Kahn's fundamental approach to the Motherhouse, one must begin with a clear understanding of the nuns' reciprocal program and its complex relationship with the rural landscape. Merrill suggests that it is the tension between what could be thought of as the inner world of the congregation and the exterior world of its visitors that drives Kahn's focus and the focus of his project architect, David Polk. Parallel to this (and more intrinsic to the design problem) is the internal organization of communal and ancillary spaces with the organization of cells that serve as living quarters for the hierarchy of nuns: newly arrived postulants, novices who had begun their vows, younger professed sisters, and older professed sisters. Kahn's desire to establish a sense of arrival or the notion of a "gateway" between worlds would ultimately help to define the final solution's entry edge or "front door." This concept of both a physical and metaphoric gateway manifested itself in a clear **continued on page 20**

Two new books by Michael Merrill are nothing less than a revelation for our understanding of Louis Kahn. The volumes investigate one of Kahn's most famous unbuilt projects, the Dominican Motherhouse, a monastery near Media, Pennsylvania, and provide a great deal of insight into the architect's strikingly sensitive design process and his ability to think through all aspects of a project with hard and soft-line sketching. While this motor response to the unworldly program of communal living and

religious study in the solitude of nature seems like an obvious place to begin for an architect on any project in its planning stages, it is the expressive manner in which Kahn's drawing analysis unfolds which makes this very special collection worth delving into. Kahn's drawings across four schemes between June 1966 and March 1969 develop in a way that suggests that they have a spiritual struggle of their own to contend with that runs parallel to the life of the congregation and the rules of the Dominican order, which

THE ARCHITECT'S NEWSPAPER SEPTEMBER 21, 2011



Dominican Motherhouse, August 1967.

complement one another in spite of some obvious redundancies. While *Louis Kahn: Drawing To Find Out* is more curatorial in its arrangement of sketches, correspondence, estimates, and quotations, *Louis Kahn: On The Thoughtful Making of Spaces*, like the companion guides to James Joyce's *Ulysses* or Thomas Pynchon's *Gravity's Rainbow*, helps to further shape the theory behind Kahn's thinking-through-drawing process in terms of "the room," circulation, programmatic reciprocity, and the establishment of iconic space.

Aside from the philosophy embedded across the two books, what the reader is ultimately left to admire is both Kahn's determination and his overarching humanity. It is a true gift to be able to inhabit his imagination, to be able to struggle with him, and to be with him when he reaches epiphany. Although the project's materialization was mitigated by a lack of resources, what Kahn has left with us, and what Merrill has broken down, is a slice of the architect's own spiritual biography and the nature of the heartstrings that tied him to his vocation.

T.A. HORTON IS A DESIGNER AT KPF AND A REGULAR CONTRIBUTOR TO AN.

KAHN'S HAND AND HEART continued from page 19 program-form-function diagram for those spaces that collectively served as a soft barrier between the nuns' religious subjectivity, symbolized by the cells and their perimeter serialism, and those outward or public facing programs, such as the entry hall, administrative offices, and the project's massing hinge pin, the "ziggurat" tower.

As the first two schemes progressed in a straightforward manner in terms of planning decisions based on client response, there was a point, perhaps inspired by a necessity to lower construction costs (by

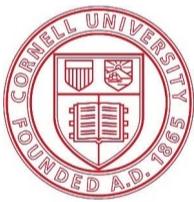
simplifying the program and reducing the building footprint), when Kahn allowed the "pre-established shapes and sizes of the various spaces" to discover their own final resting places through a process of collage. This unlikely, seemingly irrational move on Kahn's part ultimately gets his team to a final scheme. The collaged plan enables the irregular geometries of the spaces in previous schemes to have their own independence, while at the same time, inspires an *automated* sense of connectivity that makes the pieces inseparable from one another. In this way, the third scheme

of October-December 1966 precipitated the fourth and final scheme. What Kahn's sketches and their visual tangents tell us ultimately is that he found a way to resolve the complex program, not by a strategy of segregation (public-private or inside-outside), but by one of integration, holism, and balance or equality even among the program's most disparate parts.

In *Louis Kahn: On The Thoughtful Making of Spaces*, Merrill elaborates: "Drawings have a life of their own and an observer may find it difficult to judge to what degree the drawing tool has been led and to

what degree it has done the leading." Kahn's automatism, represented by the collaged plan of the third scheme, could be construed as a mode of belief or faith in itself, where the architect allows something like fate, destiny, or the unconscious to enter into the design solution. This operation injects a certain transcendental attitude into the internal organization of the monastery, which is consistent with the end users' spiritual investment and the building's formal relationship to the surrounding wooded landscape.

Michael Merrill's two books



Cornell University Department of Architecture

Edgar A. Tafel Professor of Architecture / Director of Professional M.Arch. Program

The College of Architecture, Art, and Planning at Cornell University is pleased to announce a new endowed professorship in the Department of Architecture. The Edgar A. Tafel Professor of Architecture endowment is named in honor of the late architect and benefactor Edgar A. Tafel, who was the last surviving member of Frank Lloyd Wright's Taliesin Fellowship.

The successful candidate for this faculty position will serve as the Department's first Edgar A. Tafel Professor and Director of its Professional Master of Architecture program for a renewable three-year term, and will be appointed as a tenured or tenure-track faculty member with rank commensurate with qualifications. Candidates must have a strong interest in teaching architectural design studio while also developing interdisciplinary collaborations within the College and the University - with its wealth of humanistic, artistic, scientific, and technological resources. Beyond the institution, the Department seeks to build upon its already extensive contacts and interactions both in the U.S. and internationally.

As director of the professional Master of Architecture program, the successful candidate will provide strong leadership for the department's fully accredited professional graduate degree program. The director will also be responsible for continuing to build a graduate program whose rigorous intellectual standards, culture of thoughtful inquiry and creative production reflect those of the Department's longstanding renown.

Applicants must have all of the following qualifications: a record of outstanding accomplishment and promise of continued distinction in the area of architectural design and design inquiry, a professional degree in architecture, proven excellence in studio instruction, and established academic leadership qualities.

Required Application Materials:

1. letter of application including a brief statement outlining teaching, research/scholarship/practice, and academic administration/leadership qualifications
2. a full curriculum vitae
3. one portfolio
4. a list of five references with telephone numbers, mailing addresses, and email addresses.

All applicants should submit the materials in hard-copy format to the following address. Digital submissions can supplement or duplicate these but cannot replace them. Please note that application materials will not be returned.

Search Committee Chair
Edgar A. Tafel Professor / Director of Professional M.Arch. Program
Department of Architecture, Cornell University
139 East Sibley Hall
Ithaca, NY 14853

Phone: (607) 255-7612 | Fax: (607) 255-0291 | Email: arch_chair@cornell.edu

Review of applications will begin on October 1, 2011 and will continue until the position is filled.

Architecture at Cornell dates back to the founding of the institution; it is one of the oldest programs of its kind and has a long and distinguished tradition of design, scholarship, and teaching. Degree programs in the Department include a professional B.Arch., a professional M.Arch., a post-professional M.Arch., an M.A./Ph.D. in the history of architecture and urban development, and an M.S. in architectural building technology and computer graphics. New facilities (including the recently-opened Milstein Hall designed by OMA) and evolving degree programs reflect both a continuing commitment to excellence and an ongoing renewal of architectural education at Cornell. The professional Master of Architecture degree was launched in 2004 and fully accredited in 2009. This M.Arch. program enrolls approximately 90 students in a 7 semester curriculum, including one semester in the College's New York City facility.

For more information about the Department, the College of AAP, and Cornell University, please visit:
<http://www.aap.cornell.edu/arch/>
<http://www.aap.cornell.edu/>
<http://www.cornell.edu/>

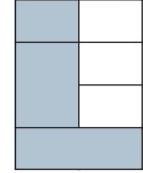
EEO / AA Policy: "Cornell University is an Equal Opportunity/Affirmative Action Employer and actively seeks applications from women and under-represented minorities."

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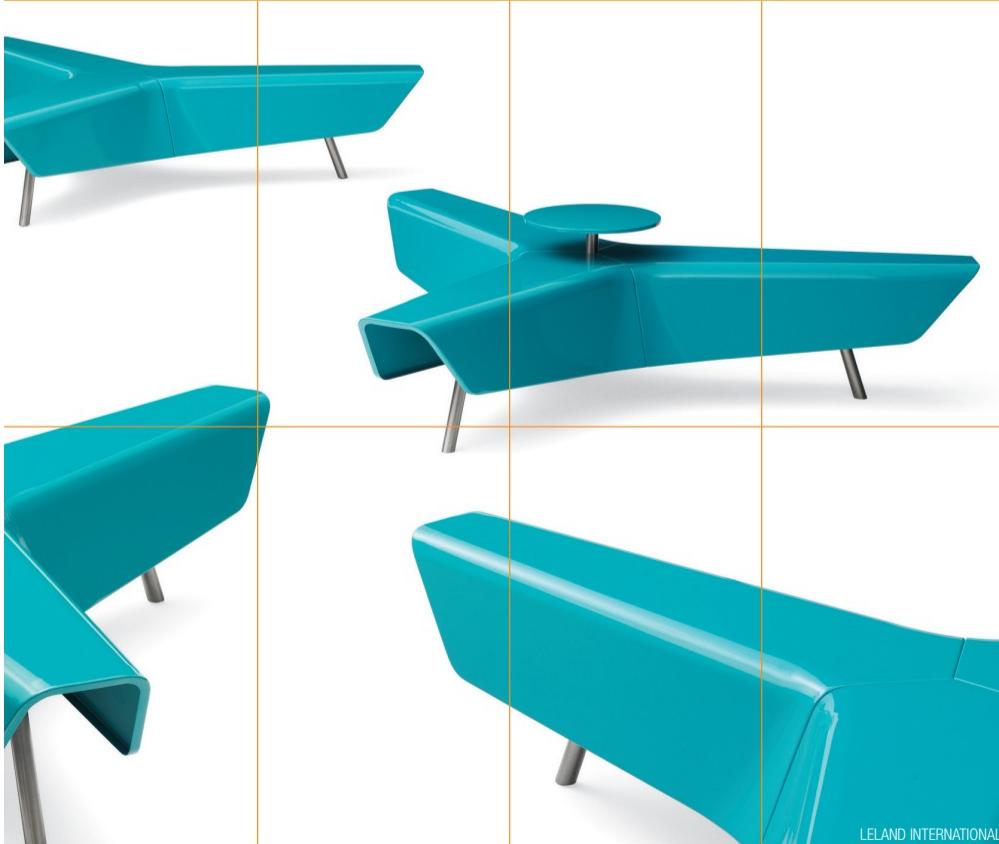
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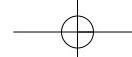
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COURTESY DAVID ZWIRNER

Little Manhattan, 2007-2009, by Yukata Sone includes most contemporary landmarks but does not represent a particular moment; above: Midtown detail.

traditional stone carvers in the tiny Chinese village of Chongwu. The carvers were mostly engaged in making stone dragons, lanterns, and Buddhas using age-old craft techniques. He asked a group to work with him on carving more dynamic shapes such as machinery and urban landscapes: a Ferris wheel and the highway interchange near his home in LA. For Sone, the carvers' involvement was as much a part of the work as the final product. So, too, was his witnessing the gradual transformation of Chongwu into a factory town and the diverging roles of the carvers themselves. The carvers with whom he worked became increasingly engaged with art, while the ones he did not went from making crafts to banging out the kind of mass design exotica sold by U.S. department stores. (The show also includes Sone's synthetic banana trees, an example of meticulous workmanship, here in rattan and steel.)

But it is not necessary to know the process behind *Little Manhattan* to marvel at all its miniaturized detail and to think about the inevitable questions of permanence, beauty redefined, and how it is no wonder Moses couldn't stop building highways. Surely they are the muscle, the veins, and the pulmonary valves of the man-made world. It took Sone—who has also scrutinized Hong Kong in stone—ten months to carve Manhattan using photos and Google maps. The paths of Central Park and setbacks on the Empire State Building are all there along with the organic

slice of Broadway invigorating the mathematical precision of the grid. The World Trade Center here is still and forever a stone void. *Little Manhattan* lays bare our striving urban landscape in an especially seductive light. Through October 29 at David Zwirner gallery, 525 West 19th Street. **JULIE V. IOVINE**

JAPANESE ARTIST YUTAKA SONE FLESHES OUT A MONUMENT TO MANHATTAN

I'LL MAKE MANHATTAN

Thoughts range as far afield as John Ruskin, Robert Moses, ancient Greece and modern Bloomingdale's when pondering Japanese artist Yukata Sone's two-and-a-half-ton rendering of Manhattan in snow-white marble now at the David Zwirner gallery in Chelsea.

As monumental as the

solid block appears—it's 21½ inches by 104¾ inches by 33½ inches—the dozens of piers and bridges around *Little Manhattan* (2007–2009) carved as softly undulating folds render the whole thing eerily buoyant and fleshy, an infrastructural nude. But it is not the resemblance to classical sculpture that invokes Ruskin.

The Victorian art critic was zealous about craft and the ennobling power of the mason at work. And so is Sone.

The Los Angeles-based artist has often involved performance in his work as when he tumbled gigantic dice down the steps of the Sydney Opera House in 2002. As something of a Situationist,

he is a believer in interaction and the role of process and evolution, even in a melting snowflake. For Sone, form is formation, and as much verb as object.

Originally trained as an architect and with a natural bent toward obsessing over details, Sone started working in marble and twelve years ago discovered the



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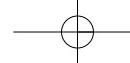
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